

# KSOR GUIDE — January 1979



to the arts



Ron Erickson



# KSOR GUIDE

---

## to the arts

The KSOR GUIDE is published monthly by Southern Oregon State College, 1250 Siskiyou Blvd., Ashland, Oregon 97520, with funds from subscribers, advertisers and grants.

## CONTENTS

January 1979

A Note on Programming .....	Ted Toews	2
From the Director's Desk.....	Ron Kramer	3
An Interview with Pete Peterson .....	Jim Otey	5
January Programs on KSOR .....		9
Programs at a Glance .....		16
The Art of Animation .....	John Dowling	18
Art Thou But a Number of the Mind .....	Ted Toews	23
Arts Events in January.....		23
Rogue Valley Galleries and Exhibitions .....		32

---

**Cover:** pencil drawing by Ron Erickson

**Artwork:** Ron Erickson, Jan Forrest, James Otey,  
Vince Zauskey, Joelle Smith

The KSOR GUIDE is partially supported by a grant from the Oregon Arts Commission and the National Endowment for the Arts, a Federal agency; and by the Carpenter Foundation.

## KSOR STAFF

---

**Ronald Kramer** - Director of Broadcast Activities

**Ted Toews** - Program Director (First Concert)

**Howard La Mere** - Production Director (Ante Meridian, Vintage Radio)

**Jean Francis** - Office Manager

**John Patton** - Engineer

**David C. Maltby** - Station Manager (Live from the Vintage Inn)

**Nelson Davis** - Childrens Programming Director

**John Stafford** - Guide Editor

**Janet Joy** - Traffic (Music Hall, FM Rock)

**John Dowling** - Broadcast Assistant

**James Otey** - Photojournalist (Music Hall)

**GUIDE STAFF:** Judy Davidson, Charlotte Sheldon, John Dowling, James Otey

### ANNOUNCERS:

**Joe Kogel** (Words & Music, 900 Seconds, Cookie Jar, Talk Story)

**David Pinsky** (FM Rock)

**Terry Hirsch** (Ante Meridian, FM Rock, Music Hall)

**Jim Noxon** (Jazz Continued, Jazz)

**Charlotte Sheldon** (Lithia Springs Special, Music Hall)

**Estelle Toby Spike** (Beyond Personal Limits)

**Scott Gray, Mike Johnson, Dan Hones** (Chatterbox)

**Jim Madara** (Music Hall)

**Ruth Hampson** (FM Rock)

**Marie Wise** (Music Hall)

**Loren Basch** (Jazz)

**Bill Marcum** (Raider Roundup)

**Richard Stout** (Information Service)

**Paul Maney, Jeff Cassim, Phil Thompson, Risa Pryne, Nancy Hanke**

## A Note on Programming

First of all, may I wish you a happy New Year, and as this year begins, KSOR is pleased to offer some new programs.

The series "Black Church Music" is being made available through National Public Radio in place of Mbari Mbayu. Many of you have expressed your appreciation for Mbari Mbayu and we are happy to know that listener interest in ethnic music is growing.

Another new program "Kids Can" is being produced by a member of our staff, Nelson Davis. All material used in this show will be the product of children in the Rogue Valley. The show is so designed that children will have an outlet for their creative endeavors and talents.

Nelson is seeking children with talents in the areas of story writing, song writing, poetry, and reading of short plays, skits or jokes. He is also interested in children who would be interested in writing, reporting or taping interviews on children's views.

May I also remind you of several other new programs: On Mondays from 3-4:30 we will present a series of programs from German music festivals, produced by German radio. Following this program we will air two programs, "Performance Profile" and "Consider the Alternatives." On Wednesdays at 4:30 we will present the program, "University Forum. On Thursday at 8:45 a.m., the show "Learning about Learning" will be aired, on Saturdays at 9:45 a.m. the program, "Women in Transition."

And lastly, I have been asked to write something light and frothy for this issue. I'm not certain whether numbers fill this bill, but they are fun for me, and I hope you won't mind, too much, if they're not fun for you.

**Ted Toews**  
Program Director



# FROM THE DIRECTOR'S DESK

---

## Just "Who" is KSOR?

Recently a listener sent me a copy of a syndicated newspaper column entitled "The Voice in the Brooks Brothers Suit." In it the author, Melvin Maddocks, wrote about the special relationship which often exists between a radio station and its audience. In part he wrote: "There can be an almost mystical sense of community between a radio station and its listeners.... With television the viewer switches from program to program — a man without a country as far as channels are concerned. With radio the listener tends to practice loyalty to one station."

Maddocks goes on to discuss public station WGBH in Boston, and the ways in which the station seems to typify its community to listeners both near and far.

I presume that our own listener was making a comment about KSOR in forwarding that clipping to me and it is a most perceptive one. For I am a strong believer in radio stations possessing a personality. I think that we as listeners are all vaguely aware of these personalities and are affected by them although often we may not be able to concretely identify the elements that shape each station's image. Programs don't just "happen." And the order in which they are presented is a statement of identity in many ways. The phrasing of an announcement and the type of voices announcers possess all communicate something about "who" a station perceives itself to be.

While there are some similarities between this station and WGBH, Maddocks' profile finds that station to be a refined, distinguished "fellow of the old school." We at KSOR have a strong sense of "who" we believe this collective personality known as KSOR to be. Describing this personality to you may help better explain the reasons behind some of our programming decisions.

Unlike WGBH, KSOR is not "old." KSOR is young and vigorous, perhaps at times a bit brash but always willing to try something new and challenging. There is a legitimate concern here for the welfare and interests of listeners. Comments regarding programming are important and receive scrupulous attention.

KSOR has a strong interest in fine music and discussion of the fine arts. We have no sense that this station is in any way intellectually superior to its audience. We speak to you as we speak to ourselves. There is no preaching down to a twelve-year old mentality to be found here. Nor will we knowingly dress our program offerings in a synthetic or tinsel-laden clothing of singing jingles. If you have ever wondered why Siskiyou Music Hall contains no pre-recorded announcements for example, that is why. In a concert hall orchestras aren't interrupted with singing jingles. Neither are they at KSOR.

There is a strong interest in maintaining simplicity about all our programming. There is an equally strong interest in providing you to the greatest extent possible with a program service which you could join in the morning and remain with for the greatest portion of your day.

Listeners sometimes complain that "talk" programming interrupts their musical pleasure. Along with many of you, KSOR is interested in the issues that affect our lives. We try to present relevant discussion of those subjects regardless of whether we as individuals personally agree with the points of view expressed. And we attempt to present those discussions at times of day when listeners who share these curiosities can listen. We are proud of these programs and will not bury them in the wee small hours of the night.

Perhaps more than anything else, KSOR enjoys itself. I suspect it is an enthusiasm which is contagious, if response to our various fund-raising efforts are any indication. For I suspect that all of these things which define the KSOR personality must be evident to you whether you have thought about them or not and perhaps above all the things which KSOR values most is its own unique relationship with you — the listening audience. We look upon you as friends, good friends, and we know that you are substantially more committed to this station than are the listeners to most public radio stations.

This, in fact, is KSOR.

**RONALD KRAMER**  
**DIRECTOR OF BROADCAST ACTIVITIES**



# An Interview with Pete Peterson

---

An Ashland resident, Pete Peterson has studied at the University of Colorado, UCLA, Kansas City Art Institute, University of Missouri and Michigan's Cranbrook Academy of Art before being drawn to Southern Oregon by his first job out of graduate school seven years ago. His work has appeared around the valley in several showings including Jazmin's, the Rogue Gallery and Casa Del Sol. Pete is currently teaching art skills and appreciation at Rogue Valley Community College and Southern Oregon State College.

We would have liked to reproduce some of Pete Peterson's work in these pages, but our printing process isn't capable of satisfactory fidelity.

---

## INTERVIEW BY JAMES OTEY

**Q: Why did you become an artist?**

**A:** I just wanted to figure out the most non-competitive personal way to get through life. I figured that most of the world is based on the dollar profit, selling your energy for useless and usually detrimental things. I just wanted to lead my own creative life. Now I know I chose the right path.

**Q: Do you have any important influences?**

**A:** I had a couple of strong influences when I began but only at first. My work now depends on my own personal insights and discoveries.

**Q: Do you have any favorite artists or works today?**

**A:** I think there are important movements in art that I'm drawn to. Those movements that I'm most concerned with relate to discovering the subconscious mind, working from an intuitive point of view and seeking truths that are closest to the center of goodness. The movement that is closest to this is called 'visionary' art. Its a movement out of northern California and its a descendant of the Surrealist movement except that the Surrealist movement didn't penetrate far enough into the realm of the unknown. That movement would just take images of the surface, images which would reflect the anxious, uneasy, grotesque, unclear, perhaps negative vibrations....like nightmares. If you penetrate further into the subconscious you'll come closer to the essence of goodness and harmony. I think the Surrealists were the first and therefore not the best at the visionaries by definition should be more growth-producing. The artist has the choice...he can produce an image that is destructive or an image that is creative.

**Q: Maybe the Surrealists were trying to exorcize their demons by getting out in the open?**

**A:** Well, we all have the ability to learn from the negative but the visionaries say that this is a waste of time. When you bring up a negative image, you are spreading it. There might be a danger in creating negative images...maybe 'Rosemary's Baby' might not have been a good movie to make, it might have spawned nightmares. We don't need anymore of that.

**Q: What are you trying to accomplish within your art?**

**A:** I'm trying to accomplish self-growth, self-realization; it's strictly personal. Art strictly for money is evil. Art for me is to reach inspiration and insight — to reach within yourself. Your information will have common information for a lot of people and help a lot of people. The purpose of the artist is to get new information for the people and actualize it, manifest that information and communicate it to the people.

**Q: What is your biggest thrill, the inspiration or the manifestation of the inspiration?**

**A:** It's the manifesting of the inspiration. It's not very often that I know when the inspiration is moving through me. I don't work from an established, predetermined point of view. Inspiration for me comes gradually.

---

"The Surrealists would reflect the anxious, uneasy, grotesque; unclear, perhaps negative vibrations...like nightmares. If you penetrate further into the subconscious you'll come closer to the essence of goodness and harmony."

---

My images come slowly together and it only becomes thrilling to me when the image begins to come into focus and I know what it is that I've discovered.

**Q: What is your opinion of the state of art today?**

**A:** Most of the art today is not satisfying the real purpose of art. Most art today reflects a material-oriented, rationalist society. Abstract, non-objective art reflects materialism and people's inability to come to grips with real issues. But I think it's changing. People are beginning to want and need more realistic images that describe a realistic time and place. What is needed is not of this rational world and is not



"The world we need to learn more about is the multi-dimensional intuitive world. The artist needs to describe that world in a realistic image-oriented way."

---

defined by the speed of light or the linear history of things. The world we need to learn more about is the multi-dimensional intuitive world. The artist needs to describe that world in a realistic image-oriented way. An important lesson of the 60's is that the real potent, creative world is the imagination... that the reality we live in is an illusion and that we have the power to create our reality. We do that from the imagination. We have learned that you need the rational part of your mind to create or manifest the new vision. You must go into the intuitive space, find truths, bring out the information and actualize it. And that's not what's going on today. Most of the creative energies today are generated by Madison Avenue and that's a very masculine, rational point of view based on competition and aggression, possession...keeping up with the Joneses. Creative living is art. Most people's lives and realities are defined by television, and TV is formed and controlled by the money brokers.

**Q: Are you trying to make a living from art?**

**A:** I make enough money working part-time that I don't have to sell any of it.

**Q: Are you achieving what you would like in your art?**

**A:** The reason I paint is to learn about myself and it has revealed many aspects about myself that I wouldn't otherwise be aware of. That's why I think everyone should be into art. I think art should be taught in the school systems first because it's a process of creativity which relates and improves all aspects of life. The number one course taught should be the theory and practice of creativity. It's through the artist that we can understand and know about that vast imaginative space out there. And that space is the next great frontier.

**Q: What do you think of the quality of art in Southern Oregon?**

**A:** I think Southern Oregon is probably ahead of a lot of areas in the country in terms of coming to grips with the right problems. The artists here seem to be pretty much aware of the right path to be on.

**Q: Do you have a method you use to facilitate inspiration?**

**A:** I use the Da Vinci method. When Da Vinci was stuck he used to go downtown and stand in front of this ancient wall that had hundreds of years of stains and patina and wear on it. He could look into the wall and just hallucinate content...like reading clouds or water and oil stains on the pavement. Your imagination will create images, like

"Most people's lives and realities are defined by television, and TV is formed and controlled by the money brokers."

meditation. In China around 700 AD a whole school of painting was developed on this method. They would push the inks around until they would see the landscapes that they wanted. They didn't define their reality on a linear perspective. I identify with that a lot. It opens up the possibilities a lot more. The rational mind is just there to actualize the information found in the imagination.

---



James Otey



# January Programs on KSOR

## SUNDAY

### 8:00 am Ante-Meridian

A program mixing easy morning jazz and light classical selections, interspersed with the news, time and the weather.

### 10:00 am Words and Music

Early and baroque music interspersed with poetry and dramatic readings.

### 11:30 am BBC Science Magazine

### 12:00 N Folk Festival U.S.A.

### 2:00 pm Studs Terkel

### 3:00 pm Sunday Supplement

An in-depth look at various arts: ethnic music, poetry, concert music, prose, humor, etc.

1-7 The Jazz Music of Bassist David Friesen - music and interview

1-14 Behavior Modification

1-21 A Vocal Profile of Soprano Mado Robin

### 4:00 pm Siskiyou Music Hall

1-7 BEETHOVEN: Symphony No. 1

1-14 HANDEL: Concerto in G Minor for Oboe and Strings

1-21 HOVANESS: The Rubaiyat of Omar Khayam

1-28 STRAVINSKY: Suite Italien for Violin and Cello

### 6:30 pm Voices in the Wind

A weekly omnibus magazine of the arts. Material from NPR stations and freelance producers across the country. Hosted by musician and author Oscar Brand.

### 7:30 pm Concerts of the New York Philharmonic

1-7 BACH: Brandenburg Concerto No. 1

1-7 MILHAUD: La Creation du monde

1-7 MOZART: Piano Concerto in E-flat, K.271

1-7 STRAUSS: 'Le Bourgeois Gentilhomme'

1-7 David Gilbert, conductor; Jeffrey Siegel, pianist.

1-14 MESSIAEN: Les Offrandes oubliees

1-14 MESSIAEN: Oiseaux exotiques

1-14 MESSIAEN: Et Exspecto Resurrectionem Mortuorum

1-14 BEETHOVEN: Symphony No. 5  
Zubin Mehta, conductor; Yvonne Loriod, pianist.

7-21 GABRIELI: Works for Antiphonal Brass Ensemble

7-21 SCHUMANN: Piano Concerto

7-21 SCHUBERT: Symphony No. 9

7-21 Zubin Mehta, conductor; Alicia de Larrocha, pianist.

7-28 SCHUBERT: Mass No. 5

7-28 BRUCKNER: Te Deum

Zubin Mehta, conductor; Kathleen Battle, soprano. Beverly Wolff, mezzo soprano; Seth McCoy, tenor; Simon Estes, bass-baritone; Chorus to be announced.

New York Philharmonic Program made possible by a grant from Exxon

9:30 pm Jazz Revisited

10:00 pm Jazz Continued

Locally produced discography of jazz artists who shape the direction of America's musical art form. Presenting a different individual each week in a program containing life histories, quotations and lots of music.

1-7 CHICK COREA: Powerful composer and performer from avant-garde experimentalist to commercial success.

1-14 EBERHARD WEBER: Virtuoso bassist from Germany with unique dimensions.

1-21 CLARK TERRY: Mainstream trumpet stylist always sounding fresh and exciting.

1-28 ERIC DOLPHY: Phenomenal multi-reedman played with complete freedom on all woodwinds.

10:30 pm Weekend Jazz,

---

## MONDAY

---

8:00 am Ante-Meridian

9:15 am ABC News

9:45 am European Review

10:00 am First Concert

1-1 IVES: Variations on America

1-8 RICHARD STRAUSS: Horn Concerto No. 2 in E flat

1-15 VAUGHAN WILLIAMS: Symphony No. 3

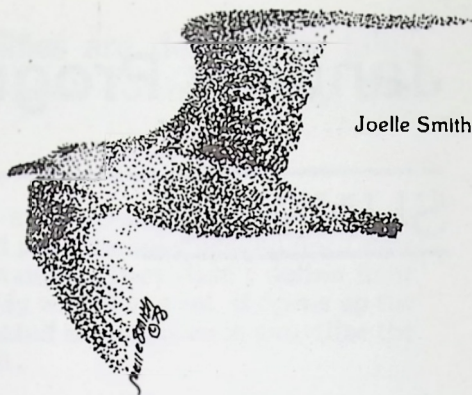
1-22 A. GABRIELI: Aria Della Battaglia

1-29 HANDEL: Concerto Grosso No. 5 in D Minor

12:15 pm KSOR Midday News, ABC News, In the Public Interest, Air Quality Report, Calendar of the Arts

3:00 pm German Festival

1-1 MOZART FESTIVAL Wurzburg, 1978 (part one)



Joelle Smith

1-8 MOZART FESTIVAL Wurzburg, 1978 (part two)

1-15 DEUTSCHE WELLE FESTIVAL Concert de Gala

1-22 PORTRAIT OF AN ORCHESTRA: The Hamburg State Philharmonic

1-29 BRUHL BAROQUE FESTIVAL 'Psyche' - a Festive Baroque Opera

4:30 Chatterbox

5:00 pm Performing Arts Profile

5:30 pm Consider the Alternatives

6:00 pm KSOR Information Service

6:15 pm ABC News

6:19 pm Siskiyou Music Hall

1-1 RAVEL: Concerto in G for Piano and Orchestra

1-8 TELEMANN: Suite in A Minor for Flute and Strings

1-15 LISZT: Concerto No. 2 in A

1-22 SCHUMANN: Symphony No. 3

1-29 MOUSSORGSKY: Pictures at an Exhibition (piano)

9:15 pm Talk Story (Repeat of Wednesday)

9:45 pm FM Rock



# TUESDAY

8:00 am Ante-Meridian

9:15 am ABC News

9:45 am 900 Seconds

10:00 am First Concert

1-2 PERGOLESI: Flute Concerto  
No. 2 in D

1-9 BRAHMS: Sextet in G

1-16 HINDEMITH: Sonata No. 3

1-23 BRITTEN: The Four Sea  
Interludes

1-30 DVORAK: Piano Quintet in A

12:15 pm KSOR midday News, ABC  
News, In the Public Interest, Air  
Quality Report, Calender of the Arts

3:00 pm Kent in Concert

Weekly concerts from Kent State  
University

4:00 pm Special of the Week

5:00 pm Kids Can

5:15 pm Search for Man's Origins

5:30 pm Canadian Showcase

1-2 Levi Strauss - last of five lectures  
on 'Myth and Meaning'

1-9 First of twenty programs on  
global ecology Only One Earth: a.  
'Stockholm and Beyond'

1-16 Only One Earth: a. UN and the  
Environment - Kurt Waldheim b.  
Swedish Prime Minister Olof Palma on  
Environment

1-23 Only One Earth: One Life, One  
World - Indira Gandhi

1-30 Only One Earth: The Third  
World and the Environment

6:00 pm KSOR Information Service

6:15 pm ABC News

6:19 pm Siskiyou Music Hall

1-2 JANACEK: Lachian Dances

1-9 PROKOFIEV: Fugitive Visions,  
Op. 22

1-16 BOCCHERINI: Quintet No. 7 in  
E Minor


1-23 MOZART: Divertimento for  
String Trio, K.563

1-30 RANDALL THOMPSON:  
Americana

9:15 pm BBC Science Magazine

9:45 pm FM Rock

10:00 pm Rock Review



Leather Gifts  
Jewelry Footwear

## Nimbus

on the plaza • Ashland, OR.

---

# WEDNESDAY

---

8:00 am Ante-Meridian

9:15 pm ABC News

9:45 am Transatlantic Profile

10:00 am First Concert

1-3 SPOHR: Duo in D for Two Violins

1-10 SATIE: Three Pieces in the Form of a Pear

1-17 HANDEL: Concerto in B flat for Oboe and Strings

1-24 RICHARD STRAUSS: Festival Prelude for Organ and Orchestra

1-31 BARBER: Knoxville: Summer of 1915

12:15 pm KSOR Midday News, ABC News, In the Public Interest, Air Quality Report, Calendar of the Arts.

3:00 pm Early Music Live (Repeat of Saturday)

3:30 pm History of Operetta

1-3 FRANZ LEHAR: The immortal 'Merry Widow'

1-10 LEO FALL: Exponent of the 'Singspiel'

1-17 JEAN GILBERT: The Musical Jester

1-20 PAUL ABRAHAM: The Hawaiian Operetta

4:00 pm Talk Story

4:30 pm University Forum

5:30 pm Classical Showcase

6:00 pm KSOR Information Service

6:15 pm ABC News

6:19 pm Siskiyou Music Hall

1-3 PAGANINI: Concerto No. 3 Violin and Orchestra

1-10 CARL STAMITZ: Flute Concerto in D

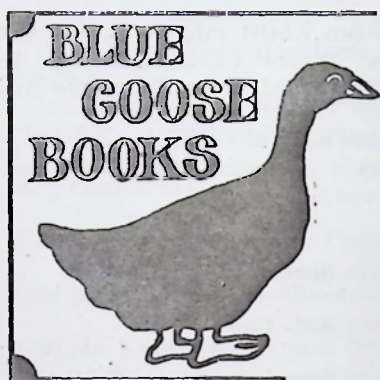
1-17 SCHULLER: Tre Inventioni

1-24 BERNSTEIN: Dybbuk

1-31 BARTOK: Divertimento for Strings

9:15 pm Vintage Radio

9:45 pm FM Rock



Ashland's Oldest  
Used Book Store  
New Fiction, Poetry  
And Women's Words

40 North Main  
482-4991

---



# THURSDAY

8:00 am Ante-Meridian

9:15 am ABC News

9:45 am Learning About Learning

10:00 am Dolby Tone (30 seconds)

10:01 am First Concert

1-4 FRANK MARTIN: Concerto for Harpsichord and Orchestra

1-11 MOZART: Concerto in E Flat for Two Pianos

1-18 KODALY: Psalmus Hungaricus

1-25 W. SCHUMANN: Symphony for Strings

12:15 pm KSOR Midday News, ABC News, In the Public Interest, Air Quality Report, Calendar of the Arts

3:00 pm Baldwin Wallace Concerts

4:00 pm Focus — Public Affairs Programs

4:30 pm Black Church Music

5:30 pm 900 Seconds

5:45 pm Beyond Personal Limits

6:00 pm KSOR Information Service

6:15 pm ABC News

6:19 pm Siskiyou Music Hall

1-4 HAYDN: Symphony No. 93 in D

1-11 RAVEL: Mother Goose Suite

1-18 GINASTERA: String Quartet

1-25 VIVALDI: Concerto No. 5 in E flat

9:15 pm Across the Atlantic

10:00 pm FM Rock

You Are Invited To The

Rogue Valley Symphony Association's

## Symphony Ball

at the Grand Ballroom of the Red Lion Motor Inn

No Host Cocktail Hour

Dinner

Auction

Saturday, January 20, 1978

Dancing to Raoul Maddox and the Pastels

Pops Concert by the Rogue Valley Symphony Orchestra

### RESERVATIONS

c/o Mrs. B.P. Pearson  
333 Murphy Drive  
Medford, Oregon  
97501

Please reserve \_\_\_\_\_ Places at \$20.00 each

make checks payable to

Rogue Valley Symphony Association

Name \_\_\_\_\_

Address \_\_\_\_\_

City, Zip \_\_\_\_\_

# FRIDAY

8:00 am Ante-Meridian

9:15 am ABC News

9:45 am BBC Science Report

10:00 am First Concert

1-5 ROSSINI: String Sonata No. 1

1-12 GESUALDO: Madrigals and Sacred Music

1-19 HARRY SOMERS: Sonata No. 2 (1946)

1-26 HONEGGER: King David

12:15 pm KSOR Midday News, ABC News, In the Public Interest, Air Quality Report, Calendar of the Arts

3:00 pm Keyboard Immortals

4:00 pm Folk Festival U.S.A. Repeat of Sunday program.

6:00 pm KSOR Information service

6:15 pm ABC News

6:19 pm Siskiyou Music Hall

1-5 STRAVINSKY: Octet

1-12 CASTEL NUEVO TEDESCO: Concerto in D for Guitar and Orchestra

1-19 RESPIGHI: Pines of Rome

1-26 RODRIGO: Fantasia for a Gentleman

8:00 pm Chicago Symphony

1-5 Brahms: Symphony No. 3 in F, Op. 90. BRAHMS: Symphony No. 1 in C Minor, Op. 68. Sir Georg Solti, conductor.

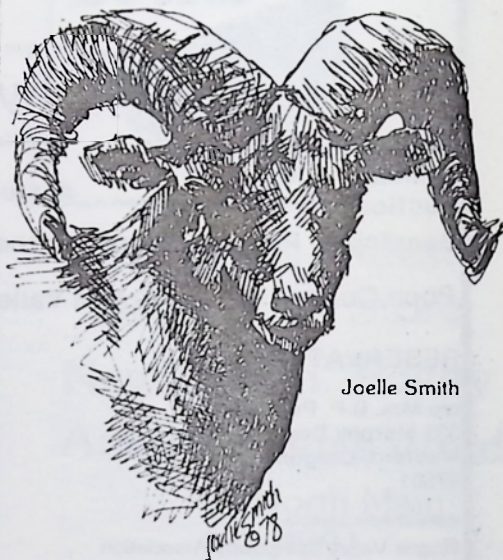
1-12 M. WM. KARLINS: Concert Music No. IV. SIBELIUS: Symphony No. 2 in D, OP. 43. CAGE: Renga with Apartment House, 1776 Henry Mazer, conductor.

1-19 BEETHOVEN: Symphony No. 2 in D, Op. 36 BEETHOVEN: Piano Concerto No. 2 in B-flat, Op. 19 DEBUSSY: La Mer. Erich Leinsdorf, conductor; Radu Lupu, piano.

1-26 BLACKWOOD: Symphony No. 4 (World Premiere) BOCCHERINI: 'Cello Concerto in B-flat. MENDELSSOHN: Symphony No. 3 in A Minor, Op. 56 (Scottish) Sir Georg Solti, conductor; Janos Starker, cello. Chicago Symphony Program made possible by a grant from the Ernest and Julio Gallo Wine Company.

10:00 pm Jazz Album Preview (Courtesy of Rare Earth, Ashland)

10:40 pm Jazz



Joelle Smith



---

# SATURDAY

---

8:00 am Ante-Meridian

9:45 am Women Now

10:00 am Dolby Tone (30 seconds)

10:01 am In The Bookstall (Selected readings from English literature)

10:30 am Early Music Live (Discussion and performance of early music.)  
Boardcast live from the KSOR studios by La Julienne.

11:00 am Texaco Metropolitan Opera

1-6 PUCCINI: Tosca

1-13 POULENC: Dialogues of the Carmelites

1-20 DONIZETTI: Don Pasquale

1-27 VERDI: Luisa Miller

2:00 pm Options

3:00 pm Music Hall Debut

An album new to KSOR's library previewed.

4:00 pm Siskiyou Music Hall

1-6 MENDELSSOHN: Incidental Music to Midsummer Night's Dream

1-13 DVORAK: String Quartet

1-20 SHOSTAKOVITCH: Symphony No. 7

1-27 BACH: Six Schubler Chorale Preludes

7:00 pm Earplay

1-6 The Water Engine by David Mamet

A thriller set in the 1930's in Chicago during the famous World's Fair.

1-13 Delivery by Valerie Windsor

Based on the experiences of a mother of two children, Delivery is a study of the thoughts and emotions of a woman during childbirth.

1-20 The Lesson of the Master by Pulitzer Prize-winning poet, Richard Howard.

A fictional dramatic encounter between two people; one of the famous American woman novelist Edith Wharton, and the other a wealthy young American expatriate.

1-27 The Last Phone-In by Keith Waterhouse

Mike Farrow, the host of an all-night-phone-in show soon to be taken off the air, finds himself with an assortment of callers who test not only his patience but his sanity.

8:00 pm Cookie Jar

A potpourri of absurdity and information.

9:00 pm Live From the Vintage Inn

KSOR broadcasts live performances of local artists.

10:00 pm Lithia Springs Special

A program of folk and contemporary music and comedy.

12:00 pm Weekend Jazz

# Programs at a Glance

JAN

	Sunday	Monday	Tuesday	Wednesday
8	Ante			
10	Words & Music	European Review	900 Seconds	Transatlantic
12	BBC Science Magazine	KSOR		
	Folk Festival U.S.A.	C		
2	Studs Terkel			
4	Sunday Supplement	German Festival	Kent In Concert	East
	Siskiyou Music Hall	Chatterbox	Special Of The Week	Historical
		Performance Profile		Univ
		Consider the Alternatives	Kids Can	Classical
		Jazz Continued	Canadian Showcase	Info
6		KSOR		
	Voices In The Wind	Siskiyou Mu		
8	New York Philharmonic			
	Jazz Revisited	Talk Story	BBC Science Magazine	Vin
10	Jazz Continued	FM Ro		
12	Weekend Jazz			



JANUARY

# 90.1 FM Stereo Dolby

Wednesday		Thursday		Friday		Saturday	
Meridian						8	
Artistic Profile		Learning about Learning		BBC Science Magazine		Women in Transition	
First						In The Bookstall	
						Early Music Live	
Friday News						Metropolitan Opera	
						Options	
Music		Baldwin-Wallace		Keyboard Immortals		Music Hall Debut	
of Operetta		Focus		Folk Festival U.S.A.		Siskiyou Music Hall	
Story		Black Church Music					
ity Forum		900 Seconds					
Showcase		Beyond Personal Limits					
ation Service						6	
ic Hall						Earplay	
						Chicago Symphony	
ee Radio		Across The Atlantic		Weekend Jazz		Live From The Vintage Inn	
k						Lithia Springs Special	
				Weekend Jazz			



Ron Erickson



# The Art of Animation

## From Mickey Mouse to Fritz the Cat

BY JOHN DOWLING

With the advent of the movie projector, the political, humorous and satirical cartoons living only on the printed pages of magazines and newspapers finally jumped full blown into the life of the country. The list of people instrumental to this transition is quite long. Surprisingly, one can trace the idea of animation to 70 B.C. and the writings of Lucrèceius, who briefly describes an apparatus that projects hand drawn moving images onto a screen. What type of mechanism he had in mind is not exactly clear, but the idea has a very familiar ring to it. From Lucrèceius, its a long jump to Da Vinci and his own conception of animation. And then to Claude Friese-Greene, who claimed that his father invented the movie projector in 1889 and not Thomas Edison, as many people today think. Greene made his claim, not without proof.

While this quarrel between Edison and Greene wound its way through the courts, the Parisian film maker, George Melies, considered by many as "The Father of Trick Photography", was putting together his particular style of films.

Melies gained his reputation from such films as "The Melomaniac". A character in that film, a clown, performing in a circus, is able to remove his own arms and legs from his body, fling them away and then reassemble himself. It was scenes like that and Melies own bizarre manipulation of the film process that brought him his commercial success.

Working in Paris, also around the time of Melies, was the apprentice jeweler Emile Cohl. Cohl quit his work as a jeweler in order to take up his hobby of cartooning full time. It was Cohl who put together one of the truly animated cartoons.

In 1940, Walt Disney honored Cohl and Melies saying they "discovered the means of placing poetry within the reach of the man in the street."

Although animators of cartoon features work differently now, their work still involves the process of giving the appearance of "life" to the characters they create. A complete understanding of that life-giving process lies outside the bounds of this article, but I would like to give a short illustration concerning the truly complex world of animation.

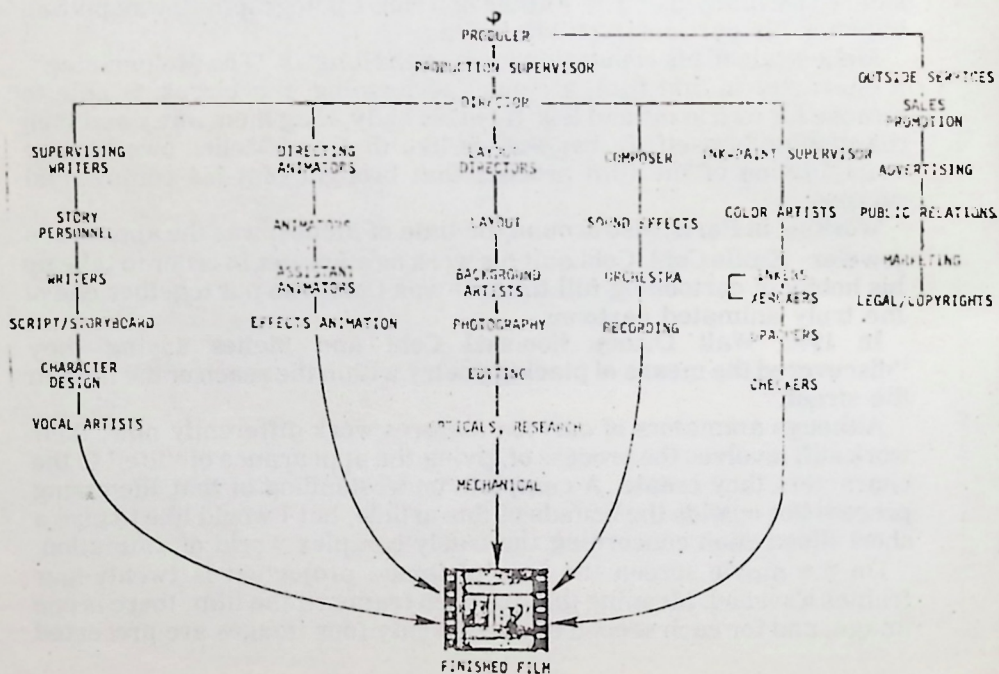
On the movie screen the rate of image projection is twenty-four frames a second. Meaning that for each frame on the film, there is one image, and for each second of film, twenty-four images are presented

on the screen. This is the standard rate worldwide. And it is this set rate that gives cartoon animations their fluid quality. It is also for the animator a demanding constant. For each of the twenty-four frames, the animator has to draw an individual character or piece of background. In all twenty-four frames continuity has to be maintained.

On the surface, 24 frames does not seem like a lot. But multiplied by one minute, the animator is faced with 860 frames, and by one hour that number increases to over 50,000 frames. If the animator is working on a 90 minute feature, the immensity of dealing uniformly with over 75,000 frames becomes mind boggling. One also has to remember these are the finished drawings, the ones that are projected on the screen, not the great number drawn in order to gain the perfection needed. Again, this is only "one" of the processes. There is still the work of coloring, inking, tracing and opaquing, done on each frame.

Some fifty years ago, Walt Disney, understanding the complexity of animation and the fact that in its beginnings new techniques were continuously being found, made it imperative that all known processes of animation be recorded. In the manual that Disney put together every process over the last fifty years has been recorded. One of the difficulties I will talk about later is that much of the information from the use of the multi-plane camera to the coloring techniques in "Snow White and the Seven Dwarfs" is secret.

Besides the high quality animation, any cartoon feature needs a very tight organizational plan. When dealing with as many variables as exist in cartooning, organization is a must. The following schemata gives a graphic illustration of the complexity involved in the organizational aspects of cartooning.





Earlier I mentioned that the task of the animator is to give his characters "life". If talented enough, the animator can bring to life such characters as "Snow White", or the menagerie of characters in the movie "Fantasia".

That life giving process was the subject of a conversation that I shared with Ron Erickson, who lives just north of Grants Pass, in the sleepy community of Sunny Valley (a name that a cartoonist can appreciate).

As a cartoonist, Ron spent six years with Hanna-Barbera as a lay-out and background designer. His work in lay-out was basically concerned with the over-all design of a given scene, or the setting in which the action of the characters takes place. It is the background paintings that provide the mood and texture for any given scene.

During his years with Hanna-Barbera, he worked on full length features (60 to 90 minutes) and "shorts" (7 to 30 minutes). He also worked for Sanrio Studios on the full length feature, "Metamorphoses".

"Within the context of the word animation," Ron asserts "there is the multiple application of many different art forms, ie., music, graphics, painting, story line and sound."

An example of what he meant was the 1940 Walt Disney cartoon "Fantasia". Although no ordinary cartoon, it did, as Ron pointed out, contain one of the first attempts at a multi-media art form.



Ron Erickson

For those unaware of that piece of cartooning history, it was said to have been suggested to Disney by conductor Leopold Stokowski. The script of the movie was based on musical selections from Beethoven and Stravinsky. Off hand, I cannot remember any movie, "live" or "cartoon", ever using classical music as a script defining action, rather than a dialogue or a pre-written dramatic contest. At that time and even today, it was truly unusual to give a group of animators a musical score, telling them to create according to the emotional tone of the individual pieces of music.

Ron went on to talk about what he called "The Golden Age of Cartooning". To him, that time period was between 1932 and 1949. It was a time of discovery. All of what we now call "classics" in cartooning were made then. In terms of present day cartooning, Ron felt that "The gifts of another time are being used poorly or not at all. Except in experimental films that one might see at an animation film festival, most major studios (outside of Disney) are not making any attempts at quality."

One of the reasons for this is "time." With the start of Saturday morning cartoons, Ron pointed out that the quality fell off rapidly. And time was the problem. In the early days of cartooning, a cartoon "short" was given a month to mature. Today, a cartoon on TV is given only a week. And with that, the attention to story-line and detail in the drawings is lost.

In our conversation, the mention of Walt Disney was constant. For years, people of all ages have associated the word cartoon with the name Disney. So strong is the connection, many people such as Pat Sullivan (creator of "Felix the Cat"), the now defunct Bray and Hurd Studio (once the largest and most pioneering), and the work of such people as Walter Lantz and Max Fleischer (Out of the Inkwell cartoon series) have all but been forgotten.

The Disney empire, when Walt was alive, became one large family. And Walt Disney was the head of that family. Even though he admitted at one time that he could not even draw "Micky Mouse", he knew who could. Not that Disney was a poor animator; in his beginning years he did work as an animator. It was later on, after becoming the head of his own studio that he left most of the animation up to other people and took on the task of directing his company. Everything that reached the movie screen filtered through him first. When asked by a reporter one time what he did with the money taken in from his movies, Disney pointed to his studio and said, "I fertilize that field." That was his genius: his ability to sense perfection and his organizational talent for financing it.

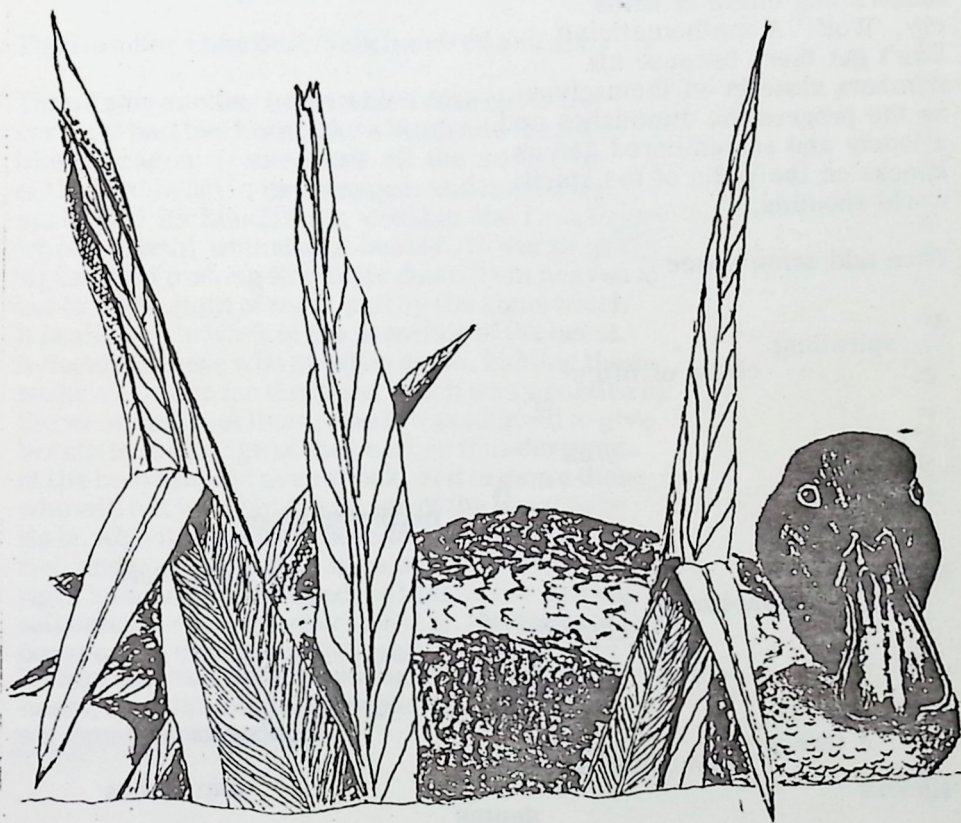
Recently though, there have been difficulties throughout the cartooning industry. Ron suggested that the problems were due to a word that I mentioned before, "secretiveness". Many studios coveted their early discoveries. So much so, only the most trusted were given access. With this there was the feeling of a closed shop. Apprentices were not sought out, leaving the studios woefully understaffed in terms of young talent. Ron said: "Its only been in the last seven or eight years that the studios have begun to loosen up".



One of the studios, an independent, that has benefitted from this change of heart is the Soho Square Studio, run by Dick Williams, in London. Williams is considered to be "the most significant name in modern animation", and appears to be following in the footsteps of Disney.

Another believer in the Disney sense of quality is Ralph Bakshi. His work has only recently turned toward the more Disney-like family entertainment sphere. The just released cartoon based on the Tolkien masterpieces is much different from Bakshi's first film, the notorious X-rated "Fritz the Cat". But like Williams, Bakshi sees the work of Disney as the foremost symbol of quality in cartooning. Bakshi's themes are different, one could say more contemporary or "hip", but his concern with technical quality is equal to Disney.

In searching out cartooning history, I ran across the following statement by Dick Williams. Cartooning is an "art form that encompasses all other art forms. A medium that can gratify aesthetically, that is not earth-bound, that can be an invaluable aid in teaching everything from chemistry to the theory of relativity."



*Northern Shoveler ♂*

Vince Zauskey

# Art Thou But a Number of the Mind

BY TED TOEWS

## A Whimsical Rambling on Numbers and Other Subjects

I was pleased to be asked to write a piece for the KSOR guide,  
and began to wonder where to begin and with what.  
Perhaps a short prose-poem - I could begin with prose-

A spiralling circle of fifths  
cry, 'Wolf!' A mathematician  
Can't get there because his  
numbers close in on themselves  
as the progression diminishes and  
a lonely and remembered genius  
knocks on the walls of the spirit  
world shouting, "....."

Then add some space -

A spiralling  
circle of fifths  
cry  
'Wolf!'  
A mathematician  
because can't get there  
His numbers close in on themselves  
And as the progression  
A lonely and remembered diminishes  
Knocks genius  
on the walls of the spirit world Shouting "....."



But then I would need to expound on 'space' and that inevitably leads me to silence.

Surely, it would be more appropriate to write something using words beautifully, to describe how I feel about the loveliness of hills, trees, and vistas of the southern Oregon setting.

Last Summer, I went for a walk  
and fell in love with a blackberry  
bush.

My mouth and fingers purpled with both  
pleasure and pain, I.....

That certainly won't do, either. Perhaps it's the height.

I think that most people would rather hear about numbers.

The Number I like best is six hundred and sixty six.

Then I saw another beast which rose out of the earth; it had two horns like a lamb and it spoke like a dragon. It exercises all the authority of the first beast in its presence, and makes the earth and its inhabitants worship the first beast, whose mortal wound was healed. It works great signs, even making fire come down from heaven to earth in the sight of men; and by the signs which it is allowed to work in the presence of the beast, it deceives those who dwell on earth, bidding them make an image for the beast which was wounded by the sword and yet lived; and it was allowed to give breath to the image of the beast so that the image of the beast should even speak, and to cause those who will not worship the image of the beast to be slain. Also it causes all, both small and great, both rich and poor, both free and slave, to be marked on the right hand or the forehead, so that no one can buy or sell unless he has the mark, that is, the name of the beast or the number of its name. This calls for wisdom: let him who has understanding reckon the number of the beast, for it is a human number, its number is six hundred and sixty-six.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

Who is the beast, why Henry Kissinger, of course

A	6	K	66
B	12	I	54
C	18	S	114
D	24	S	114
etc.		I	54
		N	84
		G	42
		E	30
		R	108

666 = beast

Of course, there are other beasts

A	14.8	S	281.2	D	59.2
B	29.6	A	14.8	A	14.8
C	44.4	D	59.2	Y	370.0
D	59.2	A	14.8	A	14.8
etc.		T	296.0	N	207.2

666.0

666.0 = 2 more beasts

How about Beethoven? Now there was an oppressed beast  
if there ever was one. He couldn't even hear.

A	6.9375
B	13.875
C	20.8125
etc.	

B	13.875
E	34.6875
E	34.6875
T	138.75
H	55.5
O	104.0625
V	152.625
E	34.6875
N	97.125
	<u>666</u>

Beasts, all of them, surely.

"Sir, - would you please figure  
out if I could play the part of  
a beast? My name is John Wayne."



"I'm sorry, Mr. Wayne, but there are  
too many decimal places in your name,  
But would you mind reading this - "

ACTOR:

Is this a number, which I see  
before me, handle toward my hand?  
Come, let me clutch thee. I have  
thee not, and yet I see thee  
still -

art thou

but a number

of the mind...

\* \* \* \* \*



Joelle Smith



---

# Southern Oregon

## Arts Events

---

### JANUARY

2 Medford Public Library will have pre-school storyhours every Tuesday morning from 10:00 a.m. until 11:00 a.m.

3 Ashland Library will have pre-school storyhours every Wednesday morning at 10:00 a.m.

4 Rogue Valley Symphony presents Young Artist Competition, 8:00 p.m. in the SOSC Music Recital Hall. Free program.

6 Jam Session every Saturday: Bluegrass & Old-time music; 1:00 p.m. Cripple Creek Music, 237 E. Pine, Central Point.

8 January 8-26: The Rogue Gallery presents Imogen Cunningham photography "After Ninety" at 8th & Bartlett, Medford.

10 January 10-13: Ashland Senior High advanced drama class presents "Black Comedy" by Peter Shafer at 7:30 p.m. Tickets \$1.50-\$2.00 at the Mountain Avenue Theatre in Ashland.

11 Community Concerts presents Vahan Khanzadian, tenor, First Baptist Church, 420 N.E. 7th Street., Grants Pass. 8:00 p.m.

The Medford Senior Citizens Center will host a Winter Dance from 1:30-3:30 p.m. at the Senior Center in Medford.

12 The Ashland Folk Dancers host dancing every Friday night at 59 Winburn Way. Beginners sessions start at 7:30 p.m. Everyone welcome.

14 The Ashland Film Society presents "Seventh Samurai", starring Tishiro Mifune and directed by Akira Kurosawa. 6:00 & 8:00 p.m. at 59 Winburn Way, Ashland.

# JANUARY

---


- Jazmin's presents Mose Allison in concert. Show begins at 9:30 p.m.
- 17 Crater High School presents the Winter Band Concert at 8:00 p.m. Free program.
- 20 The Rogue Valley Symphony presents the Symphony Ball, 6:30 p.m. at the Red Lion, Medford. An evening of dinner, dancing and an auction.
- 21 The Ashland Film Society presents "The Story of the Last Chrysanthemum" at 6:00 & 8:00 p.m., 59 Winburn Way, Ashland.
- 22 Jazmin's presents Jim Page in concert. Show begins at 9:30 p.m.
- 24 Ashland Senior High presents a Jazz Concert. Mountain Avenue Theatre, 7:30 p.m. Call 482-8771 for reservations.
- The Jacksonville Museum presents two films: "The Real West," narrated by Gary Cooper, and "Faces of Chinatown." Both films are from the University of California, and will be shown beginning at 7:30 p.m. in the Ballroom of the U.S. Hotel, 3rd and California Streets, Jacksonville.
- 27 SOSC Music Department presents the Symphonic Wind Ensemble and Jazz Ensemble 6:00 p.m. Dinner, concert and dancing to Big Band music. Call 482-6101 for more information.
- Arts Council of Southern Oregon presents Western Opera Theatre performance of "La Boheme". 8:00 p.m., Medford Senior High. Tickets \$6.00 (Section A, B, C,) \$4.00 (General Admission). Mail ticket request to Arts Council, P.O. Box 1208, Ashland, Oregon 97520.
- 28 The Ashland Film Society presents "The Burmese Harp" at 6:00 & 8:00 p.m., 59 Winburn Way, Ashland.
- Yreka Community Theatre presents "La Boheme" by the Western Opera Theatre of San Francisco. For more information contact P.O. Box 416, Yreka, CA 96097.
- 29 Rogue Gallery presents Chuck Allison's surrealist painting. 8th & Bartlett. Medford.
- 30 Community Concert presents Richard Fredricks, baritone. 8:00 p.m. Hedrick Jr. High School, Medford.





# audio equipment for your every need

CAR STEREO  
CB & AMATEUR RADIO  
COMPONENT SOUND SYSTEMS

ON THE PLAZA BY K-MART  
**COLEMAN** 

## The Deal of a Lifetime!

Like KSOR? The GUIDE is invaluable for making sense of it all . . . and in addition it will tell you what's happening in the arts in the area, show you some of the work that's being done and tickle your intellect. Join the KSOR Listeners' Guild, receive the GUIDE and help support public radio!

— Enter my subscription to the KSOR GUIDE for a year. My check for \$8 (of which \$5 is tax deductible) is enclosed. (Checks payable to KSOR)

☐ I want to join the KSOR Listeners' Guild and receive the GUIDE too.

My check, payable to the KSOR Listeners' Guild is enclosed. I want to be a \_\_\_\_\_ Regular Member (\$15 per year, \$10 of which is tax deductible); \_\_\_\_\_ Student or Senior Citizen Member (\$10 per year, of which \$5 is tax deductible.)

j

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

# Rogue Valley Galleries and Exhibitions

---

**CASA DEL SOL:** 82 N. Main, Ashland. 11 a.m. to 5 p.m. Tuesday-Saturday. Original oils, watercolors, wood sculpture.

**CASCADE WILDLIFE GALLERY:** In Orchard Lane, 40 N. Main, Ashland. 11 a.m. to 6 p.m. Monday-Saturday. Original oils, water colors, wood sculpture.

**GALLERY ONE:** 232 S.W. Sixth St., Grants Pass, (above Kauffman's Men's Store). Noon to 5 p.m. Tuesday thru Saturday. Fabric art, oils, watercolors, ceramics.

**GRAPEVINE GALLERY - WITTEVEEN STUDIO:** 305 N. Oregon St., Jacksonville. Noon to 5 p.m. Tuesday-Saturday. Original oils.

**HIGHER GROUND STUDIO:** 175 W. California St., Jacksonville. 11 a.m. to 5 p.m. daily, noon to 4 p.m. Sunday.

**LAMPLIGHT GALLERY:** 165 E. California St., Jacksonville. Hours of convenience. Original oils, charcoals.

**MAINSTREET DESIGN:** 411 E. Main St., Medford. 12:30 to 5:30 p.m. Wednesday to Saturday. Collages, targets, air-brush works.

**SOUTHERN OREGON POTTERY & SUPPLY:** 1300½ E. Barnett Rd., Medford. 10 a.m. to 5 p.m. Tuesday-Saturday. Original pottery.

**PAULSEN HOUSE:** 1 W. 6th St., Medford. 9:30 to 5:30 p.m. Monday-Saturday. Original oils, watercolors.

**PIJON SOUTH:** 225 W. Main St., Medford. 11:30 a.m. to 5:30 p.m. Tuesday-Saturday. Fine graphics.

**ROGUE'S BOUNTY:** 21377 Oregon 62, Shady Cove. 9 a.m. to 5:30 p.m. daily. Original oils, weaving, pottery.

**ROGUE GALLERY:** 40 S. Bartlett, Medford. 10 a.m. to 5 p.m. Monday-Saturday. Original oils, watercolors, prints and ceramics.

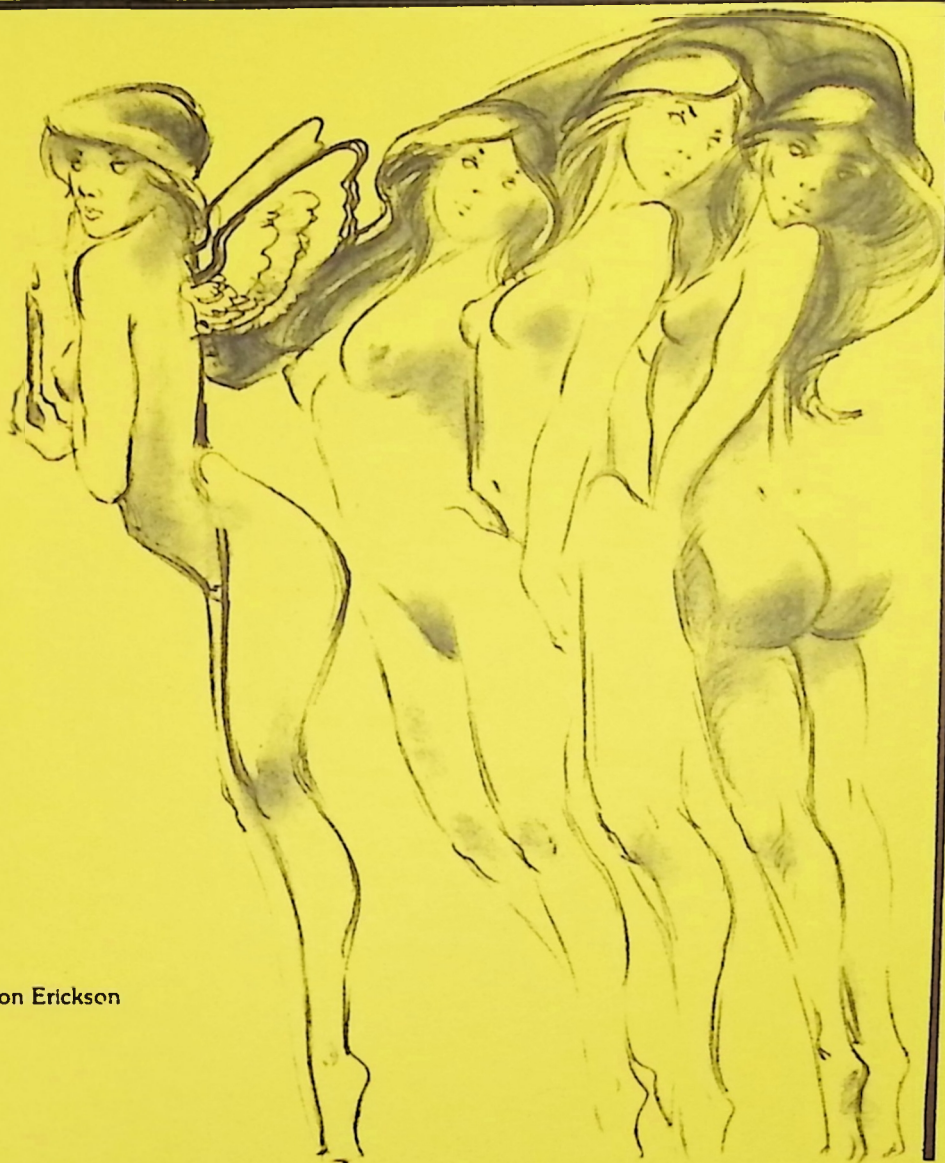
**SHARON WESNER STUDIO-GALLERY:** 160 E. California St., Jacksonville. 10 a.m. to 4 p.m. daily, noon-4 p.m. Sunday. Original oils, watercolors, acrylics.

**SOUTHERN OREGON STATE COLLEGE:** Ashland. Art exhibit on the 3rd floor of the Stevenson Union Building. Rotating exhibit.

**SOUTHERN OREGON SOCIETY OF ARTISTS:** Paintings selected by critiques conducted by featured artists are placed in the Society's rotating galleries; Crater National Bank, Medford; Stanleys Resturant; The Oregon Bank, Medford Shopping Center.

**VILLAGE GALLERY:** 130 W. California St., Jacksonville. 10:30 a.m. to 4 p.m. Tuesday-Saturday, noon to 4 p.m. Sunday. Metal sculpture, original oils, pottery and acrylics.





Ron Erickson

## CONTRIBUTORS

---

**Ted Yeaws** is Program Director for KSOR. **Jim Otey** and **John Dowling** are KSOR staffers who contribute regularly to these pages. **Ron Erickson** is an animator/artist living in Sunny Valley, near Grants Pass. **Joelle Smith** is a student at SOSC who will be a regular contributor to the magazine. **Jan Forrest** is a former Ashland resident now living in Portland. **Vince Zauskey** works in the media department of Semloh Advertising and is active in the Audubon Society.

KSOR

SOUTHERN OREGON STATE COLLEGE, ASHLAND, OREGON 97520

A Red Raider Booster



Portmiller's  
Quality Dept Store

"A tradition in downtown Ashland since 1935"